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ABSTRACT

Although this booklet is intended for use in the classroom, the author cautions the reader that it is an adventure into Chinese music rather than a teaching or history experience. By learning how to play the music, students "travel" through China, giving them a better understanding of this country. The author describes the invention of ancient Chinese instruments, the construction of several of the instruments used in ancient times, the sounds used in Chinese music, and tells also of the multiple uses to which many of these instruments can be put. Included are descriptions of the Chinese people who developed and who now listen to the music, the sounds of nature from which the music is taken, the score for drum, gong, cymbals, and a Chinese orchestra from a piece called "Chinese New Year," and a general look at the different kinds of Chinese music that exist today (traditional, contemporary, and experimental). The four chapters are entitled: "Believe and You Shall Receive Magic"; "Through a Chinese Looking Glass"; "Play Time--How to Play"; and "Chinese Music Lives." A bibliography and a listing of available records and tapes are included. (Author/DB)

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THE MAGIC OF CHINESE MUSIC

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To the Teachers...

It's fun to listen to music and we can listen without knowing anything about the music.

It's fun to watch someone play an instrument and wish we could learn how to make music too.

But, when we put an instrument in our own hands and make a musical sound, we have begun a great adventure. Through MUSIC, we can travel from country to country. I have been to GERMANY, to FRANCE, to RUSSIA and to SPAIN. How? By learning how to play the MUSIC of these countries.

Now, I can even travel back into the past and here I am in ANCIENT CHINA, playing MUSIC of the emperors, playing MUSIC of the farmers and the fishermen and the shepherd.

So you see, "THE MAGIC OF CHINESE MUSIC" is an ADVENTURE BOOK. For instance, it is possible to be so carried away by MUSIC that you are no longer a part of this world. CONFUCIUS was so carried away by "CHIN MUSIC", that he lost all desire to eat!

He had discovered the "MAGIC" of CHIN MUSIC. The CHIN is a sacred instrument of CHINA and is played by plucking its deep and low silk strings.

So, DON'T study this book. It's not a "teaching" book. It's not a "history" book. "THE MAGIC OF CHINESE MUSIC" is about my adventures and my friends' adventures into Chinese Music. Find out why I left behind 20 years of piano music so that I could travel back thousands of years into the Music of Ancient CHINA.

The story doesn't end in Ancient CHINA. Now I have made new discoveries because I am learning New Music of CHINA. So, perhaps after reading this book, you will want to touch a Chinese instrument for yourself and join us in traveling around the world. You may start by traveling to CHINA, but I'm sure you won't end there.

Read from Chapter One to Chapter Four and have a good time!

Students from the Chinese Music Workshop, Spring '73.

Norman on Wu

Delphine & Annalisa playing Recorders

Norman on the Nam-Wu

Annalisa on Recorder

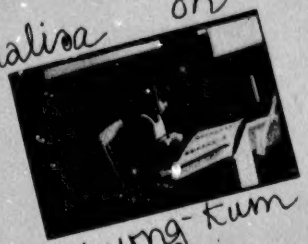
Haidee & Mele on Sheng

Kathleen on Nam-Wu and Norman

Cindy on Ti-Tze

Wanda

Annalisa on Yeung-Kum



Annalisa on Chinese Recorder

Wanda playing the Yeung-Kum

To the Students

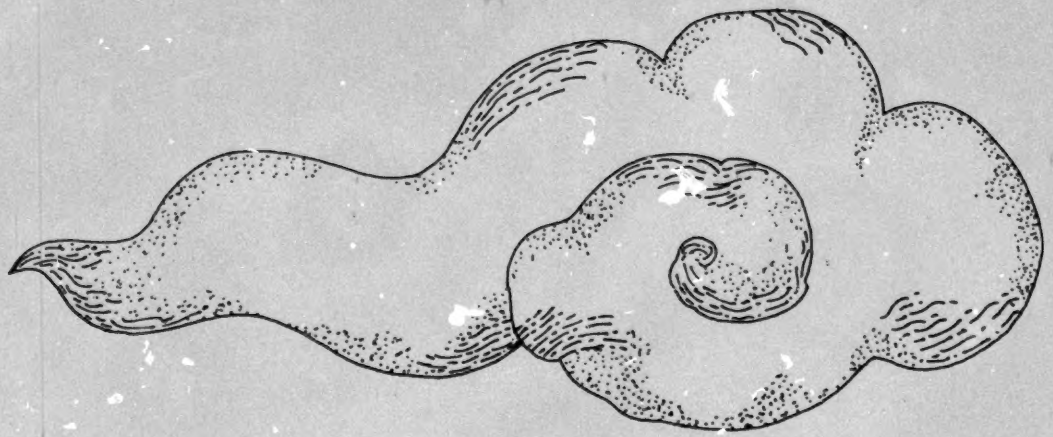
The "world of dreams" is our "world of sound". Did you know that there is a special sound waiting for each of us, a sound that will bring great happiness once we learn what it is?

Three years ago, I touched a Chinese instrument called the CHENG 箏. The sound was my special sound and to be able to play the CHENG is good reason to be happy. Close your eyes as you listen to this sound, and you can see before you the world of Ancient CHINA.

We all have a special "door" called the MIND. When we open this "door" and step into this special place of the MIND, we can do all the things we ever want to do. We can see all the things we ever want to see.

The MIND is not the only "door". There is another "door" even more special. It is the "door" of IMAGINATION.

Read this book with your IMAGINATION and your MIND and your head will be filled with stories of magical animals who make sounds; instruments built to look like these animals which also make sounds.



This journey into the Magic of Chinese Music is dedicated to all children and grown-ups who believe in the sacred power of Music and follow the Path of Music with love and devotion.

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CHAPTER 1

Believe and you shall receive Magic !

Do you Believe in Magic ?

Listen to this story about an emperor who sent his most trusted servant to find the "MAGICAL" sounds. These sounds had the power to bring Heaven and Earth "in tune with each other".

Human beings could speak to the gods, but only through the magic of music.

The emperor's name was HUANG TI 黃帝 and he believed that music was the only power which would keep the gods and spirits happy.[1]

If he angered the gods or ignored them, his people would suffer from disasters like floods, earthquake and droughts.

HUANG TI sent his minister, LINGLUN, to the KUNLUN Mountains in northwest CHINA and said to him, "It is up to you now! You must bring back the "MAGICAL" sounds for us to make music to the gods!"

LINGLUN must have been guided by the gods, for he knew exactly what to do. He cut a piece of bamboo and blew a sound from it.

Two PHOENIXES heard the sound and sang back 11 more sounds to LINGLUN. He cut off 11 more bamboo pieces to match the sounds given to him by the PHOENIXES.

He brought back to 黃帝 these 12 bamboo FLUTES to blow back the 12 "MAGICAL" sounds.

Map of China ...

U.S.S.R.
MONGOLIA
MANCHURIA
The great Wall of China
NORTH KOREA
PEKING
Northern China
SOUTH KOREA
YELLOW RIVER
YELLOW SEA
SHANGHAI
KUN LUN MT.
YANGTZE RIVER
EAST CHINA SEA
Southern China
KWANGTUNG
TAIWAN
NORTH VIETNAM
SOUTH CHINA SEA

How do we know these sounds are magical?

Because these sounds were given by the PHOENIXES 鳳 凰 , sacred birds of CHINA and one of the four magic animals of CHINA.

The other three magic animals are the UNICORN, the DRAGON, and the TORTOISE.

The Chinese say that PHOENIXES can only be seen in times of perfect peace

In EGYPT, they are seen only once in 500 years.

PHOENIXES are the symbol of immortality. They die amidst flames of fire and as they turn to ashes, a new PHOENIX arises out of the same flames.

In ancient ROME, doctors prescribed pills that would let a person live forever.

These pills were made of the nest and asnes of the PHOENIX.

Cheng
箏

2/4 slow 1•2 35 1 | 2 - | 2•3 5 6 | 5 - |

do • re miso do re re•mi sola so

Try humming or playing on any instrument, the tune written above in numbers. This melody is part of "HYMN TO KWAN YIN", a very ancient piece of music from the MING DYNASTY.

Count the numbers that form this tune and you'll find that only five tones are used.

All Chinese Music comes from LINGLUN's 12 "MAGICAL" sounds. In ancient CHINA, only 5 of these sounds were chosen to create music fit for the gods. This 5 tone music was called YA YUEH music, 雅樂 and every great emperor would appoint scholars to study how musicians before them had prepared YA YUEH music for their emperor.

We can still hear these same 5 tones because they have been built into the TUNING of a very beautiful Chinese instrument called the CHENG 箏 .

As I run my fingers up and down its steel strings, I hear these 5 tones:

5 6 1 2 3 5 6 1 2 3 5 6 1 2 3 over and over

We would sing these numbers like this: so la do re mi.

Are you wondering what the dots and lines stand for? It's the Chinese way of writing RHYTHM!

A musical instrument-kite !

Here are some stories about how Chinese musical instruments were used to win wars, to gather armies together and to frighten away robbers.

During the HAN DYNASTY 漢朝 (947-951), the Chinese people were being invaded and the Emperor Liu Pang 's army was outnumbered by the enemy. So, he summoned his best advisor, HUAN THENG, to think of a "miracle" to save them. Here was his plan. "...a musical bow strung with silk was attached to the kite."

"In the darkest, eeriest time of the night, the kites were lofted above the positions of the enemy. The wind vibrating the sounding devices produced sound like low moans and high-pitched wails." 5/6

The enemy took these sounds as warning from the gods that they would surely lose. They fled.

Kites have also been used with bamboo flutes tied to them. They are flown throughout the night so that their sounds will frighten robbers away from their houses.

When I was in India, a guard stayed awake outside my room to protect me all through the night. He would have liked this story about the bamboo flute kite.

What are the Chinese People like?

Even now the Chinese like to live very close to nature, and believe in the sacred powers of nature.

In ancient CHINA, they spoke directly to the gods of nature through music and ceremony.

The Chinese have a unique power, the power to believe even what they cannot see. That is why they can paint PHOENIXES even though they have never seen one. Not only that, the Chinese built an instrument shaped like the PHOENIX tail which they call the SHENG 笙 .

How wonderful it is to know that in this "Year of the Tiger", 1974, we can still learn to play ancient Chinese instruments like the bamboo flutes and the SHENG.

The story of LINGLUN tells us how music came into the world. CHINESE MUSIC is the oldest music in the world!

Are you wondering how much of this story is true? Well, the date of LINGLUN's trip was in the year 2697 B.C. When you look at a map, the KUNLUN Mountains are right there.

In 1972, a 2,100 year old tomb was discovered and guess what was in it? RIGHT!,

12 bamboo flutes, each a different size just as LINGLUN might have cut them.

"And all of Life would be like some tremendous music in which nothing was out of Tune."

8

History says that the Emperor and his people put aside a special time to listen to music together.

This music was played by 10,000 musicians formed into 9 groups and playing on 300 different kinds of instruments! All at the same time!

9

Imagine a holy ceremony of music played by a whole city of people. How could they have played in tune and keep perfectly together?

The answer is that everyone played the same tune, no matter what their instrument.

An orchestra consisted of the FLUTE from Linglun's story, the SHENG carved to represent the Phoenix tail, the HU (violin) which scared an army away, all kinds of CHINESE BANJOS, and the whole family of RHYTHM instruments like the WOODBLOCKS, BELLS, GONGS, CYMBALS, CHIMES and DRUMS.

Today, we add the YANG CHIN or BUTTERFLY HARP to the orchestra.

All these instruments play the same tune and have no trouble playing together.

It is a wonderful sound, the Chinese Orchestra!

So that we don't think that all MAGIC is a thing of the past, here are two ways to create MAGIC from a modern day magician.

Her name is YOKO ONO, an oriental magician.

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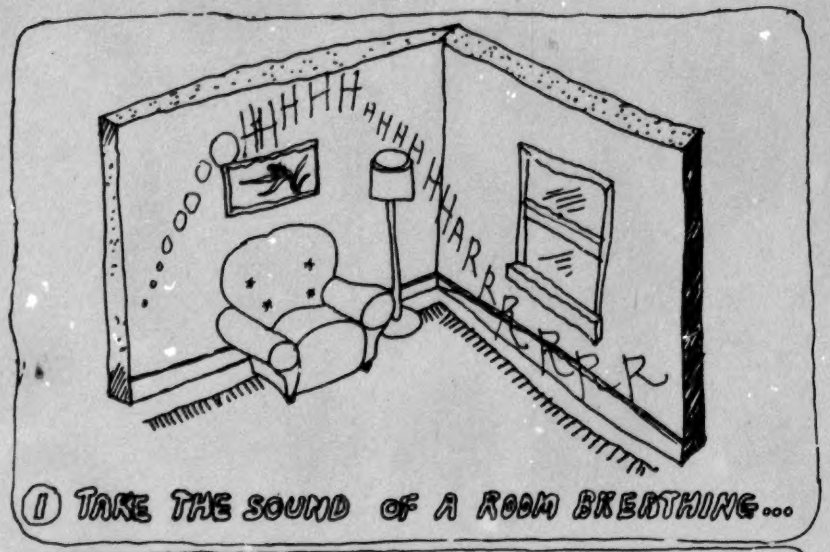

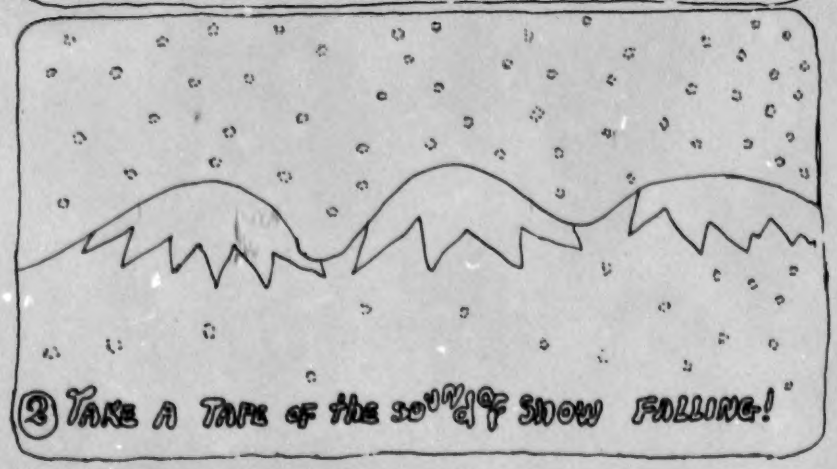

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CHAPTER 2

Through a chinese Looking Glass !

The sound-music of nature:

When LINGLUN went in search of the 12 sounds, how did he know that blowing into a piece of bamboo would produce a sound?

He must have known the sounds of nature very well, the sounds of wind blowing against trees, of water making "music" as it flowed over rocks and pebbles and wound its way along streams and rivers.

Today, these gentle sounds are being drowned out by machines like cars , airplanes, motorboats, radios and by our own ears.

Did you know that we "turn off" many of the sounds all around us by just not paying attention to them?

Man discovered how to make musical instruments from what he found in nature. He listened to everything around him and learned three things.

1) He discovered that SOUND is really air moving.

2) He discovered that air could be contained inside materials like hollow wood, bamboo or clay.

3) This "trapped" air is really sound that is asleep!

4) We move this air by beating or plucking or blowing into the hollow wood, bamboo or clay and out jumps a SOUND!

5) The vibrations from air moving causes the SOUND.

How to make an Instrument:

Man discovered how to make MUSIC when Linglun learned how to "TUNE" sounds 12 different ways.

Remember that each sound was different because he cut each bamboo FLUTE a different size?

Chinese Music is called 中樂 .

An instrument has to be able to do more than make a sound. It has to be able to make different sounds that move from low to high back to low, and from soft to loud back to soft.

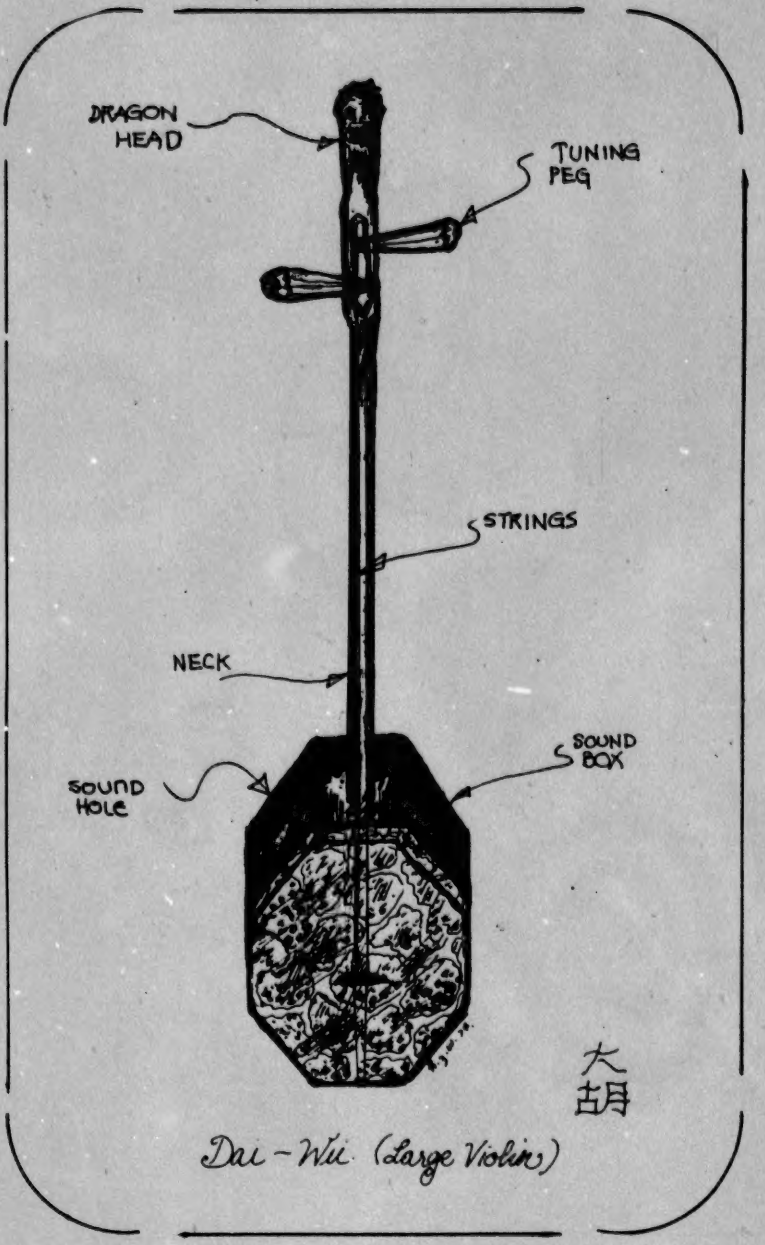
Every instrument has a SOUNDBOX to contain the air.

Every instrument has a SOUNDHOLE for the sound to come out of.

Every instrument can create PITCHES of low and high sounds.

Every instrument has a built in "tuner" which can change a sound which is too flat or too sharp.

Every instrument needs a friend like you and me to learn how to bring the sound out of the soundbox and how to make sounds go up and down to form tunes.



中樂 some Chinese Musical Instruments

吹
Ti-Tze 笛子 Hsiao 簫
Shepherds Boy's Ti-Tze 牧童笛子
Sheng 笙

彈
Cheng 箏 Chuen Kum 秦琴
Willow Leaf Banjo 柳葉琴

拉
Jung Wu 中胡
Go Wu 高胡
Yeh Wu 椰胡
Yee Wu 二胡

打
Kang Ku 缸鼓 Wood Blocks 木板
Wood Fish 木魚 Hand Cymbals 金鈸
Loh 鑼 Bells 鐘
Opera Gong 金堂鑼 Yeung Kum 楊琴

6

CHAPTER 3

Play Time ...

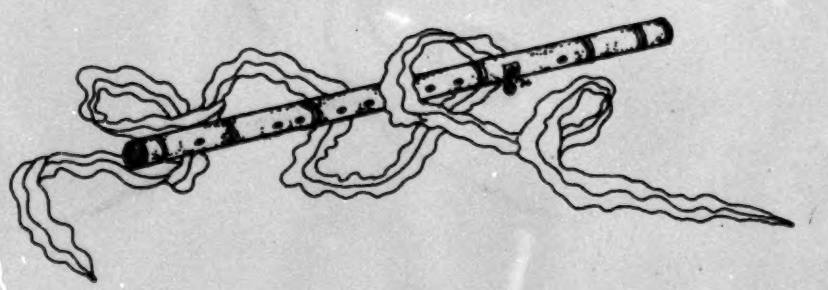
CHINESE MUSICIANS are true MAGICIANS. They know how to play many different kinds of musical instruments and very well too.

300 different kinds of instruments were used in the ancient Chinese orchestra! Well, the Chinese Musician likes to brag that she can do many things, BLOW or PLUCK or STRUM or BOW or BEAT OUT MELODIES and RHYTHMS or SING!

She can blow on the FLUTE; she can strum on the BANJO; she can pluck out melodies on the CHENG; she can play the BUTTERFLY HARP and RHYTHM instruments with her beaters, and she can bow story after story on the WUs.

My teacher, LEO LEW, can do all these things and he believes that by teaching my friends and me, we can also learn how to:

BLOW 吹 PLUCK/STRUM 彈 BOW 拉 BEAT 打 SING 唱



The FLUTE belongs to one of the world's oldest families of musical instruments. In the days of prehistoric man (30,000 years ago), flutes were made from bone and clay, and even from tusks of wild animals.

In Chinese history, there were bamboo flutes much like today's TI-TZU 笛子 and HSIAO 簫 . The Chinese recorder 牧童笛子 is also a member of the flute family and is the simplest to play.

FLUTES are made from materials that can be hollowed out and shaped into long narrow tubes. BAMBOO is perfect because of the natural hollowness of the wood and also because bamboo becomes very hard and strong when dry.

Do you enjoy the cool, clear sounds of the FLUTE? If you do, then you are not alone! People from all over the world for thousands of years have used the flute in their music. Like the bow and arrow, the FLUTE has found its way from the primitive scattered tribes of mankind to the most advanced cultures of today.

The peoples of ASIA (CHINA, JAPAN, INDIA, AND THE ISLANDERS) have for ages made their flutes from bamboo, a plant that grows in warm tropical climates.

Michael & the Recorder...

I remember the day I handed Michael his very first musical instrument. It was the Chinese Recorder, called the "Shepherd Boy's TI-TZU".

Quietly but eagerly, he took it from my hands. As Michael began to finger the holes, I thought, "Such small hands! He'll have to struggle to keep those six finger holes covered. Especially when going from tone 7 to tone 1".

He came back the following week ready to play tunes. "Remember to cover the holes tightly. Good. Yes, I hear that squeak! But that's probably because you didn't completely cover the holes. You don't have your breath under control yet either. Let's blow long tones..." etc.

It must have been tiring for Michael to hear these rules repeated over and over. Did he complain? Never. He played on it everyday, and treated the recorder as a good friend. Pretty soon I told him to take some lessons with Noel.

Noel said, "Place the RECORDER mouthpiece snugly between your lips and blow. This makes a SOUND."

About the sound. It's important to blow crisp and clear sounds. Place the tip of the tongue on the roof of your mouth. Say "Tu or Too" with each note you blow.

This is how we learn to play wind instruments well.

HSIAO : 吹 (Blow)

Hold the HSIAO in front of you, straight up and down.

Fit your lower lip on the Notch and cover the rest of the top hole with your chin.

Blow gently, tiny streams of air towards the Notch.

This is perhaps the most beautiful of all FLUTES but the hardest to play.

This HSIAO is made differently from the TI.
The top of the flute has to be plugged up leaving only the Notch.

HSIAOs made in Northern CHINA are made so that the top hole is already plugged up.

HSIAOS made in Southern CHINA have their top holes left opened so that we have to plug up the hole with our chins.

The Notch is important because it causes the air to split so that the air spirals down the flute when it moves.

Ti-Tze : 吹 (Blow)

Hold this FLUTE sideways across your mouth.

With your left hand fingers, cover the 3 holes next to the MEMBRANE Hole.

With your right hand fingers, cover the last 3 holes.

Be sure to cover the MEMBRANE Hole with either a membrane made from bamboo or some scotch tape.

The MEMBRANE adds the Chinese "buzzy or reedy" sound to the normal sound of the flute.

Fit your lips next to the BLOWHOLE and BLOW tiny streams of air across the BLOWHOLE.

You really learn patience when you try playing the TI -TZU. It's a hard FLUTE to play.

Sheng : 吹 (Blow)

How long can you hold air in? How long can you blow air out?
If you've got good lungs, you can play music of the SHENG 笙 .

"It makes me dizzy if I blow too long", says Mele.

How fast can your fingers find four holes? Not up and down like the flutes but "sideways". Learn the SHENG with a friend and you really have fun.

When you breathe air in and suck air out through the mouthpiece, you're instantly surrounded with the brilliant and rich sound of an organ! That's why the SHENG is called a "mouth organ".

It's the first mouth organ made in the world and the HARMONICA is built from the idea of the SHENG.

The 笙 is not originally from CHINA but from a nearby country called LAOS.

Did you see the Chinese Acrobatic Troupe from CHINA on tv? They brought along a Chinese Music orchestra and the SHENG was one of the most important instruments playing music for their acrobatics.

Shirley plays the SHENG really well. Bill is learning now. I'm going to learn soon.

Yeurng Kum : 彈 (Play) (Yang-Chin)

We guarantee that once you start playing on a YANG CHIN, also called YEURNG KUM in Cantonese, you won't be able to stop playing it.

Trillions of little notes will come out of your bamboo beaters before you can put them down again.

The 揚琴 is a very special kind of harp. It is a "beaten" harp because of the use of bamboo hammers.

The YEURNG KUM is probably the most popular of the Southern Chinese instruments from KWANGTUNG PROVINCE.

I was once walking up JACKSON ST. and heard sounds of the YEURNG KUM floating out of one of the Chinese stores. Where could that be coming from? I peeked in one store after another until I came to this jewelry store. Sure enough, inside was a man playing away and having such a great time that he even closed his store.

I have visited many Chinese families who proudly display a YEURNG KUM from CHINA.

The 揚琴 also belongs to the RHYTHM family of instruments. You hit the strings to produce melodies which are chains of little beats. When musicians play together, the violins and flutes keep time to the YEURNG KUM.

箏 Cheng 彈 (Play)

To hear the CHENG is to hear the 5 sacred tones of CHINA. The CHENG is a zither which Noel describes as a harp you play on your lap.

The ancient Chinese played the 箏 on their laps, but today the CHENG sits on a stand. During the CH'ING DYNASTY 清朝 (1644-1912), CHENGs were strung with silk strings.

My friend, Bruce, owns one made in TAIWAN. How lucky he is, for silk has a very deep and soft velvety sound. This is what a scholar felt listening to the silk.

> For twenty years I had not heard the sad notes of the cither (cheng), "Then suddenly her slender fingers made the strings resound. Now the tones came lightly like birds twittering among the flowers. Then there was a low murmuring sound, like streams covered with ice. It is usually said that this music is now forgotten, so I ask her who taught her the cither when she was still a child. The melody finished, the guests laugh at me over their wine cups. For I, white-haired old man, have started silently to weep."

Fortunately for us, the 箏 has not been forgotten, because CHENG music has the power to "let us leave our every day surroundings to dream of far away places".

Nowadays, CHENGS use steel strings. They are divided by wooden FRETS to create a right side and a left side. Each string has these two sides.

To pick out a tune, pluck the right side of a string with right hand fingers. It's so easy to find notes.

The famous CHENG sound is made by gently sweeping down a row of strings with your nails. We use only the first, second, and third fingers.

Bounce the "plucked" string with your left hand fingers on the left side of the string, and you hear a beautiful RIPPLE. Whatever string you "bounce", creates a small wave of sound.

My friends, Mimi and Lesandre, love to dance to CHENG music. When I arrive at their home with my 箏 , we tell the story of "WILD GEESE ALIGHTING ON THE SANDY SHORE", in song and dance.

As I move up and down the CHENG, from low sounds to high sounds, I can picture the "WILD GEESE" flying above the clouds and slowly gliding down toward the sand.

The dancers become the "GEESE" as they move to my music.

Chuen Kum : 彈 (play)

Once you know about Chinese Instruments, it's a lot of fun to look at them hanging on the walls of Chinese stores all over CHINATOWN. The CHUEN KUM 秦琴 is sure to be hanging there.

Here is a favorite trick on the 琴 .
You can either pluck out a note once or suddenly speed up by picking out the same note many times. It makes a sound like a drum roll, or as Shirley says, a "machine gun" sound.

When the BANJOS play in an orchestra, they sometimes sound as if there were many of them. In fact, one BANJO can sound like many voices when you suddenly speed up by picking one note many times.

There are high sounding BANJOS like the WILLOW LEAF, medium sounding ones like the CHUEN KUM and even lower ones like the SIU YUEN.

The 秦琴 is very easy to play but like most other instruments, it is difficult to master. It takes careful practice to become really good. The fingers must learn to "see" for themselves without help of the eyes. At first, it's o.k. to watch the fingers.

But it is better to keep the eyes on the music. Eventually, good musicians even learn the music by heart (from memory). Only when learning a new song would they rely again on written music.

Willow Leaf Banjo — 彈 (Play)

Now that I have spent a long time learning to play the CHENG and the whole family of HUs (chinese violins), I have found a new instrument that is the most fun to play. This is the CHINESE BANJO and they come in different sizes and shapes.

I feel like I've always held one even though I'm just a beginner. I hold a WILLOW LEAF BANJO 柳葉琴 on my lap and prop up the neck with my left hand.

My left hand goes up and down the neck which is where I find all the notes, from low to high. Notes are easy to find because the frets mark off where all the notes are.

My right hand plucks away at the 3 strings with a pick made of shell.

The WILLOW LEAF BANJO is a favorite at the Chinese Music Workshop because it's small and is so cute.

This BANJO 琴 can play either very simple folk tunes or really hard and impressive sounding music now being written in CHINA. There is a wonderful BANJO recording of "GENTLY FLOWING STREAMS", a beautiful melody decorated with sounds that only a BANJO can make.

Wu - 拉 (Bow)

We call the whole family of Chinese Violins 胡 "WU".

Do you enjoy swinging your arms while you walk?
Are you a good ping-pong player?
Can you measure things without the use of a ruler? Do you have a "good eye"?

If you can do all these things, you would make a good "WU" player.

There are so many kinds of "WUs" but here are four of the best:

the "JUNG WU" 中胡

the "YEH-WU" or coconut violin 椰胡

the "GO WU" 高胡

the "YEE WU" (called ERH-HU) 二胡
in mandarin

The "JUNG WU" is deep and low and is the GENERAL when it plays impressively in the "GENERAL'S MARCH", as this "WU" leads the whole orchestra in a big march.

I become the GENERAL when I play the 中胡, and it's exciting to produce the big deep and low sound of the "JUNG WU".

Yeh-Hu : 拉 (Bow)

The "YEH-HU" or the coconut violin has a very expressive and sweet tone and sounds very much like a singing voice.

It is the oldest violin found in CHINA.

I especially like the 椰胡 because I have learned to tell so many 古月 stories on it.

I also love the way the coconut shell fits so snugly on my lap.

The silk strings tell stories of "PEACOCKS SPREADING THEIR FEATHERS" and "BUTTERFLIES FLYING AMONG FLOWERS"

I'm sure that most of us would respond to that soft and sweet velvety sound of silk.

Go-Wu : 扯 (Bow)

The 高胡 "GO-WU" is made to sound screechy because to tell certain kinds of stories, a sharp and biting tone is needed.

It is a strong sounding violin and leads the Cantonese orchestra in tunes like
"THUNDER IN HOT SUMMER"
and
"FISHERMAN's SONG"

The "GO-WU" has one steel string and one silk string.

The 高 is a very special kind of violin and 胡 only the Cantonese musician knows how to play it.

Yee-Wu: 拉 (Bow)

The ERH-HU 二胡 (YEE WU in Cantonese) has the sound of our western violin because the silk strings have been re-placed with two steel strings.

Many long and impressive pieces of music have been written especially for this 胡 by composers now writing in CHINA.

One of the most famous is about a faithful wife who goes down to the river everyday to look for her husband. It tells the tragic story of her husband who never returns.

江河水 ("GWONG HOH SUEY") is the title of this beautiful music.

The Chinese style of violin playing is very unique. Instead of finding a note exactly where it is on the string, I sometimes start either from below or above the note I want, and gently "SLIDE" my finger up or down to the note. This "SLIDING" technique imitates the Chinese style of singing.

So, now you have met 4 of the finest story tellers from CHINA:

the "JUNG WU"
the "YEH-HU"
the "GO WU"
the "YEE WU"

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Drum & Gong : 鑼鼓

Have you ever seen a Symphony Orchestra? Our San Francisco Symphony Orchestra has at least 100 musicians. In one corner sits the Percussionist (the rhythm maker) He always sits in the back row with his "play-pen" of large drums, gongs, bells, triangles, chimes, wood-fishes and wood blocks.

In ancient CHINA, the orchestra had many such "rhythm makers" who played on large fancy chimes of stone and even chimes of beautiful jade. Melodies could be played on these chimes. Most of us think that DRUMS & GONGS are only for keeping time and not for playing music.

Not the Chinese.

KANG KU 缸鼓 is a large drum that sits on a stand. When that big and deep sound comes at you, you think you're in some kind of deep underground tunnel.

KUNG FU drum gives the beats for KUNG FU movements, for LION DANCES and DRAGON PARADES. Our eyes may see the exciting motions.

But our ears hear and feel the terrific energy pouring out of DRUM & GONG right into the dancers' bloodstream and nervous system.

Were you there when the KUNG FU drummer followed the LION dancers up and down JACKSON ST., then GRANT AVE., then WASHINGTON ST., then KEARNY ST., then STOCKTON ST.?

Drum & Gong Music: 鑼鼓樂

You hear the DRUM & GONG team in most religious temple music and military music of the world.

The Chinese also use them in theater music. If you have ever gone to a Cantonese Opera, you get a drum and gong ear-ache from five hours of listening!

This tradition goes back a long way. The "KUN CH'U drama of the MING DYNASTY" (1368-1644) is every bit as exciting as the drum and gong sounds we hear every Chinese New Year.

Noel, Shirley and Bill (teachers of our Chinese Music Workshop) enjoy blowing the TI-TZU, the SHENG, and the HSIAO while Betty, Hsiung-Zee and Rae have a great time on the drum and gongs.

Titles like "OPEN THE GATES" 大開門 and "10,000 YEARS HAPPINESS" 萬年歡 are very impressive and when we play this MING DYNASTY music every face in the room lights up. We are hearing the grand sounds of ancient CHINA.

CHAPTER - 4

Chinese Music Lives !

Introduction

We are very fortunate to live close to SAN FRANCISCO CHINATOWN. Why? Because many of us are just beginning to discover that the rich culture of CHINA is still doing very well. Right here in CHINATOWN. Not only that, we can still learn many historical facts about Chinese subjects.

Why we eat certain foods during Chinese festivals. Why we drink bitter tea when we get very sick. Why different Chinese Music Clubs play different kinds of music. Why Kung Fu is such an important part of Chinese life. Why different restaurants serve northern style Chinese food while other restaurants serve southern style Chinese food. All these "why's" can be answered by people of CHINATOWN.

Isn't it better to learn from people than to learn from books?

"CHINESE MUSIC LIVES" is a general look at the different kinds of Chinese Music that still exists today. This last chapter can not mention all the important musicians or names of music. Musicians are mentioned who have influenced the students of Chinese Music now living in America.

It is very important to mention the main types of Chinese Music now being written and played. Is Chinese Music still played in CHINA? Is Chinese Music still played in HONGKONG? Is Chinese Music still played in TAIWAN? Is Chinese Music played in other countries?

Who writes Chinese Music today? Is Chinese Music the same music whether it is written in CHINA, or in HONGKONG, or in TAIWAN, or in AMERICA?

This chapter answers very briefly each of these questions.

Chinese Music Lives:

In ancient times, music was learned through a special way called the ORAL TRADITION. Even today, much of the music we hear from around the world has never been put down on paper.

This kind of music has been passed on to us through SINGING. We hear a song and through repeated singing, we learn to sing by memory. This means that there is no need to look at music because the act of singing is how we learn.

Many musicians have also learned to play instruments without actually taking lessons from a teacher and without looking at a music book. They become great musicians by practicing the ORAL TRADITION. They sit next to someone who already knows and just watch and listen until they can do something too.

"Spring Dance", 春光舞, is an example of folk music of CHINA and folk music is best learned through the ORAL TRADITION. This music is so old that nobody knows who first created this tune and it doesn't matter at all.

Of course, some ancient music finally got written down but the EMPEROR TSING-SHI HWANG ordered them all burned in the 3rd Century B.C. However, a few books on music were saved and today there are scholars who have translated these books and written about their discoveries in english as well as chinese.

You can find a list of some of these books that I have read, in the back of this book.

Traditional & Contemporary Chinese Music.

1) SOUTHERN CANTONESE MUSIC = being written in Hong Kong and other countries where Cantonese people live

2) NORTHERN STYLE CHINESE MUSIC = written in China before 1965; being written in Taiwan today

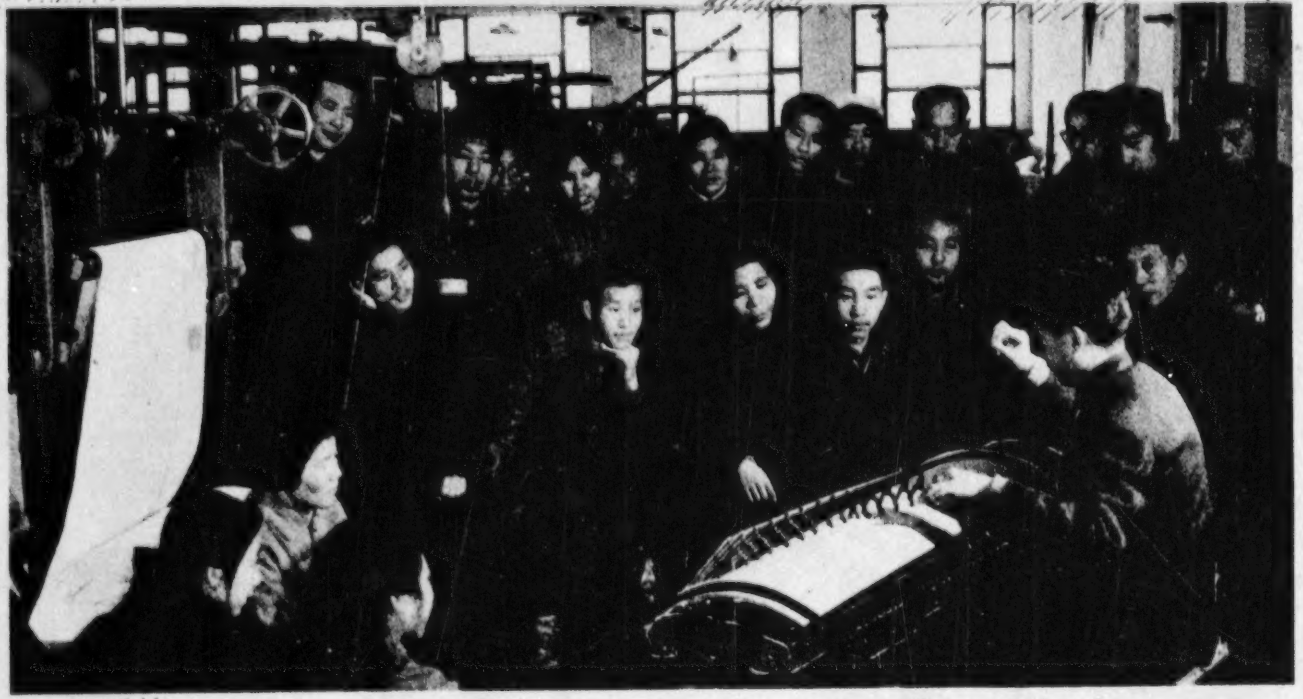
3) NEW CHINESE MUSIC = this music is not written by one person only, but by a group of people who take turns writing the same piece.

Experimental Chinese Music

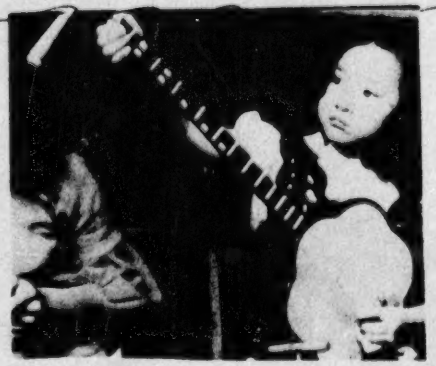
1) NEW MUSIC = written for Chinese instruments by students of Chinese Music living all over the world. Some of this music is still in the Chinese style while other music is in new styles.

2) NEW MUSIC = written for western orchestras and not for Chinese instruments. This music still sounds like Chinese Music because the instruments are taught to sound like Chinese instruments.

3) NEW MUSIC = this music mixes Chinese instruments with western instruments, such as writing music for the piano and Chinese rhythm instruments.



A worker playing the Cheng for his friends...



Meet the Composers:

Meet YUK CHING WONG, born in HONGKONG and now living in San Francisco CHINATOWN.

YUK CHING may be small. But you can always tell when she's around! Does she ever stop talking? Does she ever stop asking questions? Maybe not, but she sure learns quickly!

YUK CHING started learning Chinese Music on the Chinese Recorder at our workshop. "It squeaks. I don't want to play it!"

Well now, there's an impatient learner. Pretty soon she hears Noel play the Chinese Banjo called CHUEN KUM 秦琴 .

"Let me try it!" Those four words echo in the air everytime YUK CHING sees a new instrument. It seems that every time I turn around she is trying a gong, or a tambourine or even the Ti-Tzu 笛子 .

She may have started out a complainer but very soon we discovered that when she likes what she is doing, she is able to stick with it.

The CHUEN KUM is large for her hands but if you like to hear those "ping-ping" sounds, and you really want to play, you will learn. With Noel's patient help, YUK CHING's fingers soon traveled up and down and across those long

Yuk Ching Wong:

strings. She began to pick out tunes, practicing them over and over.

"Listen to me play the LITTLE BEE...I can play SPRING IS HERE too!"

Our talker soon stopped talking, and started to tell stories with the CHINESE BANJO.

At our first performance at COMMODORE STOCKTON SCHOOL in June 1973, she cradled the CHUEN KUM on her lap and played it as though she had known how for years!

When YUK CHING came back for summer Chinese Music Workshop, she decided to try the TI-TZU a long bamboo flute.

Anybody can tell you how hard it is to even get a decent sound out of it. It squawks much louder than the Chinese Recorder at the beginning. It can be very tiring for tiny hands to hold this bamboo flute still. This instrument takes real patience to learn!

Our impatient student had grown up. It was a joy for us teachers to hear long clear sounds coming from YUK CHING. We wasted no time letting her know how happy we were. I've tried to play the TI-TZU myself, and boy is it hard!

YUK CHING and her sister, YUK QUEN, played Chinese Music together on the CHUEN KUM and the CHENG.

Now they both own TI-TZUs and we hope they are still playing Chinese Music together.

After a few lessons on the TI-TZU, Noel asked YUK CHING to write a tune. We call it "YUK CHING'S TUNE". At our JANUARY 1974 recital, one of our adult students played "YUK CHING's TUNE" on the HSIAO, another hard flute to learn.

"YUK CHING's TUNE" which was originally written for TI-TZU sounds just as beautiful on the HSIAO.

For YUK CHING, music has become a very natural language. If you were asked to go to the blackboard to write some sentences in english, you could surely come up with something.

This is exactly what YUK CHING did. She just went straight to the blackboard and in a second, she wrote out "YUK CHING'S TUNE". Here it is:

in 2/4 time

2 4 6 5 5 6 2 3 2

4 5 6 2 1 2 3 3 2

4 6 5 5 5 6

David, our HSIAO player, also played another very beautiful tune at the recital. This tune was written by HAIDEE SMITH:

in 2/4 time

1 4 5 3 4 0 2 6 5 3 2 0 6 $\dot{1}$ $\dot{2}$ $\dot{3}$ 5 0 4 2

3 5 2 0 6 1 2 2 3 2 4 0

Both YUK CHING and HAIDEE studied at our Children's Chinese Music Workshop for only three months before they wrote these melodies.

Liu T'ien-Hua 劉天華

Lui man-sing 呂文成

LUI MAN-SING and LIU T'IEN HUA are two of the best known Chinese composers (musicians who write their own music) from CHINA.

They are much older than we are and their music is played by all students of Chinese Music. "PLUM BLOSSOM AND BAMBOO HORSE" 青梅竹馬 , by Mr. LUI is often played during Chinese New Year Festivals.

"EVENING SONG" 良宵 , by Mr. LIU is played by all students of the ERH-HU 二胡 , and Mr. LIU is well known for writing music in both Chinese and Western style.

The "Yellow River" Piano Concerto

played by MR. YIN CHENG-TSUNG

It is very unusual to see a Chinese born pianist playing with an all Chinese symphony orchestra. What is even more unusual is that this "piano concerto" (music written for solo piano with accompaniment by orchestra) is written by Chinese composers.

The Central Philharmonic Society has written a new kind of Chinese Music, music that is played by Western musical instruments.

The "YELLOW RIVER" is named after the famous Yellow River which runs through CHINA. In this music the Yellow River represents CHINA when it was at war with JAPAN.

CHINA and AMERICA are demonstrating their friendship through "cultural exchanges".

American musicians are now playing the "YELLOW RIVER" piano concerto in America.

Chou Wen Chung : 周文中

CHOU WEN CHUNG came from CHINA to study in AMERICA. Like so many musicians today, he studied other subjects as well. Even though he is trained as an engineer, he chose music and is now head of the famous Columbia University Music Department in New York City.

He writes music for western orchestras. His music is influenced by his Chinese background of Chinese poetry and music.

He has written music for western instruments and taught these western instruments how to play like Chinese instruments.

His music called LANDSCAPES and another one called AND THE FALLEN PETALS have been played all over the world and you can hear them on records.

Now he teaches music to students from all over the world.

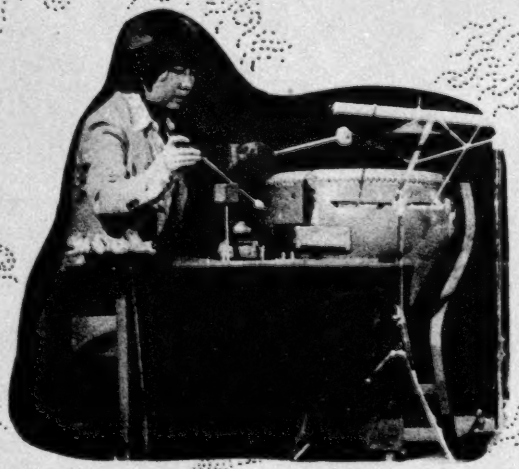
John Cage prepares a piano. Preparation materials, inserted between the strings, customarily include rubber bands, wooden spoons, bits of paper and metal, and a variety of other objects. Both the keys and the strings of the piano are played.

John Cage

JOHN CAGE is perhaps the most famous musician in our world today. His ideas about music are talked about in every music school. He said, "If you want to know the truth of the matter, the music I prefer, even to my own or anybody else's, is what we are hearing if we are just quiet."[2]

He also said, "No rhythm will be beyond the composer's reach." Our music of today and the future is being created from all sounds in our world. Mr. CAGE calls this "the all-sound music of the *future*."

What is his name doing in this book? His music uses sounds from many countries. In 1943, he used "CHINESE RICE BOWLS" in a piece by another musician named HENRY COWELL. Mr. CAGE played this music in public for the first time, so he gets credit for showing us that even Chinese rice bowls make music.



Hsiung-zee Wong 黃雄詩

I have always loved to play child-like games with all the materials that is LIFE... all the SOUNDS, COLOURS, MOVEMENTS, RHYTHM & TEXTURES that surround me.

For the first 26 years of my life, I carried within my Mind, a whole bag full of beautiful colours, sounds and rhythms. And it is only now, that I begin to express my childhood in drawings, paintings, designs and compositions.

I have a "dream" I would like to share with you. There is much to discover in the MAGIC OF CHINESE MUSIC. Out of my own renewal with the roots of our Chinese musical heritage, I would like to bring forth a new "magic" to Chinese Music in the 20th century.

This is an impossible task for just a handful musicians like me. We need from you a sharing of your Minds to shape our dream, to become involved, and to give of your "magic" to Chinese Music.

I am breathing new life into musical instruments by discovering new magical sounds from the PIANO, the CHINESE GONG, JAPANESE TEMPLE GONG, the YEURNG KUM, HSIAO and CHENG, instruments that you have been reading about in this book.

We invite you to explore all the different wonders of the musical world and encourage you to feel "free" to come to our Workshops and classes to make SOUNDS from any of our instruments.

I composed "THE CRY OF WO-MEN IN THE WILDERNESS which uses both Chinese and Western instruments. It was performed at my college, Mills College in 1973. 3

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Who are some of the Chinese musicians who teach Chinese Music in America?

My first teacher, DAVID LIANG, is from a famous musical family. His father, TSAI-PING LIANG, is a scholar of Chinese Music and has written many books about Chinese Music.

They are both well-known as performers of the CHENG 箏. DAVID LIANG introduced this beautiful instrument to me in 1971 and started me off on the most "magical" adventure of my musical experiences.

MR. LIANG is a performer of Northern Chinese Music and like most fine Chinese musicians, he plays many instruments. He plays the SHENG, the HSIAO, the CHENG, the ERH HU, the CH'IN and he has written music for these instruments. He also plays the western VIOLIN and studied music in America. He now teaches at the University of British Columbia in Vancouver, Canada and I know that wherever he goes, he spreads the "magic" of Chinese Music to his students.

I am now studying CHENG with MR. LAWRENCE LUI, a musician from Southern China. MR. LUI is a very good friend to students of Chinese Music and teaches many different Chinese instruments. His playing of the CHENG is so beautiful,that to listen to his sounds would make you want to play too. He is a very good teacher and has spent a lot of time collecting Chinese Music to teach and to play.

MR. LEO LEW is music director and teacher to members of the FLOWING STREAM ENSEMBLE and is very inspiring to musicians who love Chinese Music. His main instrument is the family of "WU's" 胡, the Chinese Violins. He can play all the Cantonese instruments. Listen to him play and you are sure to hear the "magic" of Chinese Music.

WINSTON WU studied with DAVID LIANG and LUI TSUN YUEN. He learned about Chinese Music when he was in high school. He wanted to learn how to play all the northern Chinese instruments and what he didn't learn from teachers, he learned by himself. He is now in GERMANY teaching Chinese Music and telling stories of "magic" of Chinese Music, just as his teacher, DAVID LIANG, is doing in CANADA.

Where to find Chinese Music...

Chinese Family Associations have their own Chinese Music groups too. The Chinese Music Association meets at one of these Family Associations.

Chinese Music is always pouring out of the many record shops along Grant Ave., Jackson St. and Stockton St.

You can even take out Chinese Music records from the Chinatown Public Library on Powell St.

ASEA is an organization that finds really good musicians from all over the world and they have found well known Chinese musicians to give recitals. Sometimes these musicians come all the way from Taiwan. American Society for Eastern Arts

Of course, you don't have to leave your room to hear some Chinese Music. Just run to your radio everynight at 9:00 p.m. and turn on the CHINESE HOUR. KBRG FM 105.3 A.M. or F.M.

Even high schools are forming Chinese Clubs where the students plan activities such as evenings of Chinese dinner, plays and music.

Go to the MANDARIN MUSIC CO. on 64 Wentworth St. It is an alley behind TAO TAO Restaurant.

There you can see every kind of Chinese instrument that you have read about in this book.

If you look closely, you will see Chinese instruments hanging along walls of many Chinese stores.

Come and visit the Community Music Center Chinese Music Workshop in Chinatown. Classes are given to all who are interested from 8 years old on up. 5

You may be attending a school that has a Chinese Music program. Ask your teacher.

There are many Chinese Music Clubs in Chinatown. You can always hear music coming out of their basement clubs, especially on week-ends.

CATHAY CLUB	772	COMMERCIAL ST., S.F.
CHINESE RECREATION CENTER		MASON & WASHINGTON ST., S.F.
CHINESE YOUTH CLUB	31	HANGAH ALLEY, S.F.
CHINESE CLASSICAL MUSIC CLUB	63	BRENHAM PLACE, S.F.
LOCK SING	866	CLAY ST., S.F.
NAM CHONG MUSIC CLUB	143	WAVERLY PLACE, S.F.
NGI YEH	25	HANGAH, S.F.
QG MUSIC CLUB	898 ½	WASHINGTON ST., SF
CHINESE MUSIC ASS'N	44	MASSASOIT ST. S.F.
S.F. PEKING OPERA CLUB	160	WAVERLY PLACE # 302, S.F.
CHINESE FOLK DANCE ASS'N	617	CLAY ST., S.F.
CHUNG LAU DRAMA CLUB	348	SPOFFORD, S.F.
FLYING DRAGONS	36	SPOFFORD ALLEY, S.F.
FLOWING STREAM ENSEMBLE	955	OR 957 FILBERT ST., S.F.
HOY FUNG	782	SACRAMENTO ST., S.F.

These clubs demonstrate how important Chinese Music is to the Chinese in America.

The Golden Star Co. also broadcasts Chinese Music and news every night on KBRG FM radio.

You see, Chinese Music has been with us all this time. I have studied music of Europe and America for many years. Now, it is time for me to study music of my own culture, Chinese Music.

The Magic of Chinese Music has been waiting for me all this time and now I introduce it to you.

Flowing Stream Ensemble

The Flowing Stream Ensemble is a very unusual Chinese Music Orchestra. There are eight of us and only four of us are of Chinese descent. We are a multi-racial and multi-cultural music group. Multi-racial means that we are of different races, such as Japanese, Black and Caucasian. Multi-cultural means that we come together from different backgrounds.

We love Chinese Music and we practice all during the year so that we can play very well.

Now, Bill, Noel, Shirley and I are teaching Chinese Music Workshops in Chinatown and you are welcome to come and visit us. Hsiung-Zee and Rae study music in college and bring to Chinese Music rehearsals, good ideas from what they are learning.

The Flowing Stream Ensemble believes that you don't have to be Chinese to play Chinese Music well, and you can play Chinese Music too if you find a teacher to teach you.

We love to play our music in Schools, in Concert Halls, in Colleges, at parties for young people and old people (especially at Christmas and New Year), and in many cities who have never heard Chinese Music.

Best of all, we enjoy meeting every week in our basement to play Chinese Music for ourselves and our friends.

Prologue

There is a legend that says the first flute was simply the wind blowing through a rotting bamboo grove! This is only to say that the two basic things we need for a flute is our breath and a hollow pipe.

"One evening, on the bank of the river, as I breathed the perfume of the flowers, the wind brought me the sound of a distant flute. That I might answer it, I cut a willow branch and the song of my flute trilled out into the enchanted night.

Since that evening, every day at the hour when the country goes to sleep, the little birds hear two unknown birds calling to each other. They do not know who the singers are, but nevertheless, they understand the song."

7

I started learning music at 7 years old. But that special place inside me called the MIND, wasn't really awake yet. I started to spend more time in this special place as I started to read stories about the music I was learning.

Our MINDS become that special place where we can create MAGIC. Now that you have read these words, come and visit us and we'll give you a Chinese instrument, to hold.

Make your first sound, close your eyes, and the MAGIC OF CHINESE MUSIC will take you away to a land of dreams that come true.

Noel on the Hsiao

Mumi ...our dancer

Shirley on the Yeung Kum

Mr. Lew on the Chuan Kum

Friends of Chinese Music

Bill on the Hsiao

Betty on the Go-Wu

Magic of Chinese Music — Bibliography

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2. TALES THE PEOPLE TELL IN CHINA- Robert Wyndham
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2. CHINESE MYTHOLOGY- Anthony Christie

3. THE BOOK OF IMAGINARY BEINGS- Jorge Luis
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4. THE MUSIC OF CHINA- Bliss Wiant
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NY MACMILLAN 1968 (library # = 629.271 W 123f)

6. CHINESE KITES- David F. Jue
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10. GRAPEFRUIT- Yoko Ono
SIMON & SCHUSTER

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1. MUSIC OF CHENG- Tsai-ping Liang
CHINESE CLASSICAL MUSIC ASSOCIATION 1971

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1. CHINA PICTORIAL #10 1972
(big article on "YELLOW RIVER" piano concerto)

2. JOHN CAGE- Kostelanetz, PRAEGER PUBLISHERS

3. "CRY OF WO-MEN IN THE WILDERNESS" tape by
Hsiung-Zee Wong (contact 957 Filbert St. S.F. 94133)

4. TAPES OF FLOWING STREAM ENSEMBLE-
contact: Betty Wong 957 Filbert St. ph:885-4511)

5. COMMUNITY MUSIC CENTER CHINESE MUSIC WORKSHOPS
contact: the Center, 647-6015 544 CAPP ST. S.F.

6. For performances in classrooms of the
FLOWING STREAM ENSEMBLE, contact Betty Wong or
Shirley Wong

7. THE PAGEANT OF CHINESE HISTORY- E. Seeger

Records & Tapes

CANTONESE MUSIC:

1. AK-671 "IMMORTAL CHINESE CLASSICS MUSIC # 1" This record has the "GENERAL'S MARCH", "CHINESE NEW YEAR", and "SPRING DANCE", all music mentioned in this book.

2. AK-676 "IMMORTAL CHINESE CLASSICS #6" This record has two of the best tunes, featuring a really good Cantonese orchestra. The tunes are "INTERLOCKING LINKS" and "SPINNING GIRL and HERD BOY".

3. CSLP-8009 This is a record of MR. SUN MA JAIY, famous Cantonese opera singer.

4. LLST-7132 "CHINESE MASTERPIECES FOR THE ERH-HU" (ART-TUNE Co.) LUI MAN-SING & HIS GROUP

Get these records at Chinese record stores, at the CHINATOWN PUBLIC LIBRARY or in your own home.

ANCIENT CLASSICAL MUSIC OF CHINA:

1. LL-72 "CHINESE CLASSICAL MUSIC" by Professor WEI CHUNG LOH (LYRICHORD RECORDS). He plays many of the beautiful Chinese instruments on this record.

2. GMS-169 "CHINESE CLASSICAL MUSIC" (FOUR SEAS CO.) This record features the great PI-PA (Chinese lute) player, MR. LUI PUI YUEN, who now teaches in San Francisco and Berkeley.

NEW RECORDINGS FROM CHINA:

1. M-905 "YELLOW RIVER" piano concerto

2. ATC-127 Listen to the beautiful WILLOW LEAF BANJO solo on "GENTLY FLOWING STREAM".

CHINESE MUSIC IN AMERICA:

1. TAPES OF FLOWING STREAM ENSEMBLE IN LIVE CONCERTS: CANTONESE & ANCIENT CLASSICAL MUSIC OF CHINA

2. CRI-122 "LANDSCAPES" and LOU-56-1 "AND THE FALLEN PETALS" both by CHOU WEN CHUNG

3. "CRY OF WO-MEN IN THE WILDERNESS" by HSIUNG-ZEE WONG for PIANO and oriental instruments, on tape from a LIVE CONCERT at MILLS COLLEGE 1973.

CONTACT: BETTY WONG 957 FILBERT ST. for tapes of the FLOWING STREAM ENSEMBLE and tape of "WO-MEN IN THE WILDERNESS"

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